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GERMAN COMPOSITION WITH NOTES AND VOCABULARIES. By HERBERT D. CARRINGTON and CHARLES HOLZWARTH. VII+138 pages. Boston, D. C. Heath & Co., 1921. Price \$1.12.

The Preface lays the emphasis on training in the choice of words, "a systematic review of the essentials of grammar" being combined "with a careful treatment of those groups of words which offer difficulty in translation." The principle of repetition is kept in mind: "The English exercises are based not only on the vocabulary of the new story but also on many of the words and phrases of the earlier lessons."

The book consists of two parts. The first (pp. 1-43) offers fifteen anecdotes of the traditional type, and makes them the basis of German questions and of English sentences to be rendered into German. In addition there are topical grammar reviews (illustrated and enforced in the exercise material), word studies, and diverse exercises. In the main this material is good. Perhaps the grammatical topics could, within one and the same exercise, with advantage have been confined to fewer subjects, whereas the word studies might well have gone a bit farther afield.

Part II consists of a series of four letters, cut up into fifteen sections. They are written from Bremen by the wife and children of a German-American and convey impressions of German life to friends and relatives at home. The exercise material of this division does not essentially differ from that of Part I, except that the paragraphs devoted to Word Study are rather more elaborate. Personally, I should in the latter have liked to see more attention paid to word formation and the use of particles, and rather less to individual idioms, important as these are. Miss Hasting's book, *Studies in German Words*, might have shown the way here.

A third part, to consist of more difficult exercises, and a fourth, to introduce the pupil to the treatment of independent themes, are at present held *in petto*.

The book will prove useful. As to Part I the most serious fault is perhaps that of monotony: nothing is more wearisome to pupil and teacher alike than an unrelieved succession of anecdotes. Even as regards form, the same criticism holds good: all is cast into the narrative mould, altho some of the selections, as indeed the *Aufgaben* recognize, would have lent themselves quite as well to a dramatic setting. The work has been done with much care. Perhaps the Vocabulary does not deserve this praise. At least a rather cursory examination has shown several words to be missing. The German seems excellent, with this reservation, that the demands of grammatical illustration, notably in the exercise on the genitive with adjectives and verbs, have at times led to stilted

and, for letters passing between parents and children, preposterous phraseology. Pedagogically, the principle of repetition has been well kept in mind, the pupil being given little excuse for forgetting the new phrases that he has encountered in preceding exercises.

The illustrations consist of an excellent half-tone (View of Bremen) and five woodcuts of greatly varying merit. The poorest is doubtless that of the Roland; one might almost take it for a caricature.

With an occasional exception (Amerika, Luther, Musik, Musiker), no attempt has been made in the Vocabularies to mark accent and quantity, or otherwise to indicate pronunciation. In numerous cases this oversight is really serious, witness such words as *Fabrik, Konzert, Lineal, Optiker, Paladin, Pension, Restaurant*.

A few observations on matters of detail may prove of some value. Page 21, line 3: The singular *mark* does not seem good usage.—Page 24, question 5: The shift to the perfect tense can hardly be justified.—Page 29, line 9: *Nicht so* seems an Anglicism; *wie so?* is at any rate more idiomatic.—Page 31, line 12: *Zahlen* is lacking in the Vocabulary.—Page 37, line 7: *gelassen* is lacking in the Vocabulary.—Page 52. The citations from Lessing and Luther seem out of place. That from Lessing even shows an archaic form *albern* = *albernen*.—Page 65, line 7: There should be no comma after *sein*.—Page 67, line 6: Drop *überhaupt*. Its function is anything but clear in the connection.—Page 70, line 3: Read *verloren*. Note 3 at the bottom is not correlated with the entry in the list of strong verbs on page 89.—Page 76, line 9: Insert a comma before *wie*.—Page 119: Add *tempt* (page 35) to the definitions of *versuchen*.—Page 131: Under *mistress* add *Frau* (page 17).—Page 138: Add *waiter* (page 52, A. 1).

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A *SPANISH READER*. By H. C. L. BALSHAW, Late Head Master of the *Escuela Práctica de Guatemala*. E. P. Dutton & Co. 1920, VIII+128 pages.

The author has made one hundred and twenty-eight excerpts from Spanish authors, assigning to each a page. The atmosphere is often, though not always, that of Spain or of Spanish America. Specimen titles are: Napoleon and the Papal Power; James Watt and the Steam Kettle; Return of Ferdinand VII to Madrid; Effects of National Characteristics on Literary Style. Five excerpts, occupying as many pages, are devoted to the "Indians of Darién," three to "Don Guzmán the Good," two to "Padilla and the Commune," and two to an account of Professor Onarro. Otherwise the subject changes with every page. The material is characterized by great variety of style and subject matter and is